

*Standard  
Drills & Marches*

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*THE STANDARD*  
**D R I L L   A N D**  
**M A R C H I N G   B O O K**

*INCLUDING*

SIMPLE DIRECTIONS FOR TRAINING SCHOOL  
CLASSES IN MILITARY MARCHING, THE  
MILITARY MANUAL OF ARMS, DUMB-BELL  
DRILL AND EXERCISES, WAND DRILL,  
FARM AND HOME FANCY DRILLS,  
HOLIDAY DRILLS AND MARCHES,

*AND A NEW ADAPTATION OF*

*NATIONAL SINGING GAMES*

*COMPLETE WITH MUSIC*

By EDWIN ELLIS

*FULLY ILLUSTRATED WITH DIAGRAMS*



CHICAGO  
FREDERICK J. DRAKE & CO.  
PUBLISHERS

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# THE STANDARD DRILL

AND

## MARCHING BOOK

### INTRODUCTION

Most books of drills and marches are based on the supposition that the teacher and the pupils are already trained to execute ordinary movements well. This is a great mistake, and it explains the common failures that arise in the use of such books as we have referred to. It is like setting a student of music to playing Beethoven and Chopin before he has learned his scales.

The "scales" in drills and marches are the common movements taught by the books of military tactics. There is no sentiment about the United States army. Its officers realize the need for individual drill, and every recruit is put through his "facings" before he is ever allowed to enter the ranks. If teachers would take their children one by one, or in small "squads" and drill

them on the essential marching elements before there is any thought of undertaking a "fancy march," much time would be saved and a far more satisfactory result would be attained. The same is true of drills. The military manual of arms is perhaps not so well adapted to general use in fancy drills as what may be called the "manual of the dumb-bell." A little regular practice in simple dumb-bell exercises will give the arms that freedom, grace, ease and life which are essential in all fancy drills with hoops, flags or the like.

Some may think that time can be saved by drilling large numbers together rather than dividing them up into small squads. This is a mistake. It is essential that each individual have careful attention, for one poorly drilled child will spoil a whole exercise. It is only by drilling in small squads that each individual may have his full share of attention. The best way is to drill thoroughly a few higher pupils, and make them in turn drill the lower ones. This is as important for them as for you, since the exercise of command always gives confidence, and when it comes to the final exhibition much will depend on a few leaders who hold important places at the ends of

lines, etc. They must have confidence in themselves and know just what to do in all emergencies. If they fail, all fail; but if they go ahead, the worst breaks may be soon set right and a certain measure of success will be attained. The necessary confidence can best be given these petty officers, if we may call them so, by setting them to drilling small squads.

#### ESSENTIALS IN MARCHING

There are a few essentials in marching which cannot very well be insisted on in the marching manual, but which the drill master certainly should insist on again and again and again if he wishes to make a good showing. We may state them briefly here:

1. Stand straight, heads up, chins in (most raw recruits when they put their heads up throw their chins out, which is very wrong), arms held close to the side (not swung loosely by the side), body straight and stiff (of course not too stiff, but without swaying or stooping while marching).

2. Many children have a peculiar walk. In some cases there is a deformity for which there is no remedy. In most cases, however, a little drilling will correct the awkwardness. When standing still, the

heels should be together, the toes pointing outward, right and left, with an angle of about sixty degrees between them. To secure exactly the right position easily, chalk-mark lines or painted angles should be made on the floor, and the raw recruits should be made to take their positions on these. If they become accustomed to doing that they will quickly learn the right position without any elaborate explanation. The following shows the arrangement:



FIG. 1.

These marks should be from eighteen to twenty-two inches apart, according to the age of the children. To find the proper distance, make the children stand in line so that their elbows will just touch. The touching of the elbows will be their guide in marching. Then a mark may be made between the heels of each child and the V's afterward placed at these points.

3. It is very essential that the length of the step of each child be the same. As naturally nearly all persons have a step of individual length, uniformity of length in step must be taught. Drilling with a squad of four, make the children watch each

other's feet to see that all come out in a perfect line at each step. Practice in marching to time, or, calling out "left" or "hep" just as the left foot touches the ground, will aid in getting the correct length of step; but it will not be sufficient without the individual drill. In most cases the marching step will be a little longer than the common step.

4. The most difficult thing in marching is to keep in line, and persistent drill and practice are absolutely essential. In the effort to keep a uniform line, either abreast or in file, insist on these points: (a) Be sure that the uniform marching step has been learned by individual practice, or drill in squads of three or four (four is best). (b) Unless a line of four can be kept, it is certain a longer line cannot be. Begin with the line of four and perfect that, then try a slightly longer line, extending it indefinitely. If the short line is mastered first, the longer line will come much more easily. (c) Marching at uniform distance in column file can be secured only when the uniform march step is fully mastered, and when all marching is done strictly to a rhythmic beat, either music or the "hep" of the leader. In marching in file the right distance may

always be found by holding the elbow tight to the hip or side and extending the hand with fingers straight out. The ends of the fingers should just touch the back of the person in front. It might be well to practice file marching with the forearm held rigid in this position to give a constant guide and test of the right distance.

In keeping a straight line while marching abreast, the military right or left "guide" is extremely useful, that is, letting each marcher touch the elbow of the one on his right or left, whichever the guide is. Moreover some can judge the proper step easily, while others seem to lack the faculty of preserving the line. To obviate the trouble that these lacking ones always make, place them between two especially good marchers. The end men should always be well drilled and naturally skilful; and moreover, pains should be taken to place a good marcher at intervals down the line, as the fourth and fifth, the eighth and ninth, the twelfth and thirteenth, etc.

Regard must always be had to the height, for a short child by a tall one spoils the entire effect of a good drill; but regard must also be had to the marching capacities of the individuals, and any slight variations in

height may easily be made up for by higher or lower cap or other headdress, and sometimes by padding the soles of the shoes. This is done by using large-sized shoes, in which thick insoles have been inserted till the shoe fits and the proper height is attained.

### ESSENTIALS IN DRILL

The first essential in any kind of drill is free use of the arms. Some children will always appear timid, and it will be difficult to get them to extend their arms at full length and move them freely. Others, again, will be altogether too vigorous; but it is most likely to be the backward, timid ones that will spoil a drill.

As with marching, so with any drill, practice must be with small squads where the individual will get due attention and never be overlooked in the crowd. And here again the most skilful pupils will be the best drillers.

Next to getting a free and graceful movement of the arms and body, perfect uniformity is, of course, the chief essential, and it is for this uniformity that the teacher must continually strive, and strive until it is attained.

In drilling, as in marching, it is always well to put the skilful beside the unskilful, for the contact will do the skilful one no harm (rather give independent certainty and vigor) and it will greatly help the unskilful one by the good example always at hand.

#### FANCY DRILLS AND MARCHES

In fancy marching the complication of figures is more seeming than real. There are certain elementary, well-known positions and figures which should be learned by drill upon each until each is mastered. Then it will be found that the fancy march is no more than a combination of these elements.

Most fancy marches given in books are largely mechanical and arbitrary, and so are meaningless to both children and on-lookers. The only original element in them is the costume, or the object they carry in their hands. How much more entertaining would these drills be if they were given a dramatic or story significance. Of course the dramatic or story element must be simple in the extreme, and in most cases should be adaptable to music. Such simple stories we have in the children's own singing games. Give them perfect uniformity, well-trained marching, and the dignity

required for exhibition purposes, and the result will be electric, both in interesting the children and making them do their best, and also in the effect upon the audience.

For the first time, it is believed, the present writer has adapted some of these games to marching purposes, and has devised others from familiar songs and poems.



# CHAPTER I

## MILITARY MARCHING

(Adapted from U. S. Infantry Tactics)

The object of this series of exercises is to give individual skill in all kinds of marching. It is the a b c of the march. Fifteen minutes' practice at a time will prove more effective than longer drills, which tire both instructor and pupil. It must be remembered that new muscles are brought into play, and they must be developed gradually. In these drills the hands should be empty. The exercises are adapted to boys and girls alike. No music needed.

## THE SQUAD

The squad usually consists of four, and drill in squads is intended for individual instruction to raw recruits.

V's, each with an angle of sixty degrees, should be marked with chalk or paint on the floor or ground at such a distance apart that when the recruits stand side by side upon these V's their elbows will just touch.

At the command "fall in" recruits take

their position on the V's, heels together, toes out, hands at sides, heads up, chins in. Boys hold their hands so that the little finger is just inside seam of pants; girls take a similar position, fingers straight down.

Commands are usually given in two or more parts, the first being preliminary, execution to take place the moment the final command is given. In the following the preliminary command is printed in italics, the final command in small capitals. The explanation of what is to be done follows.

Command.—1. *Squad*; 2. ATTENTION.

Recruits take position of the soldier as described above, eyes straight to the front, fixed on a point about fifteen yards off.

1. *In place*; 2. REST.

Recruits take easy positions but keep one heel in place.

1. *Break ranks*; 2. MARCH.

Command used in dismissing squad, platoon or company. At the final command recruits do what they like.

1. *Eyes*; 2. RIGHT (or LEFT); 3. FRONT.

At the second command the eyes are turned to the right, so that the inner corner of the left eye is on a line with the buttons supposed to be in the middle of the coat or

dress in front, the eyes themselves turned along the line of eyes of other recruits toward right (or left). At the third command the eyes are turned to the front again. The object is to get a perfect alignment.

1. *Right (or Left)*; 2. FACE.

Slightly raise the right foot and the toe of the left, and turn a quarter round to the right on the left heel as a pivot, coming to rest with feet in military position at right angles to former position (Fig. 2).

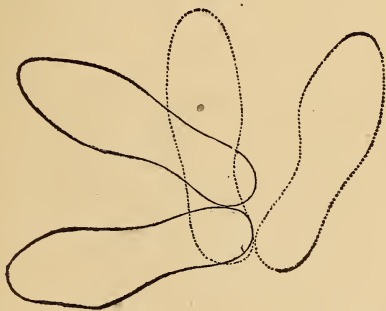


FIG. 2.

1. *Squad*; 2. *About*; 3. FACE.

At the second command turn the left foot slightly so that it will point to the front, and carry the right foot to the rear, setting it down so that it will be at right angles to the left, the hollow of the right foot three

inches behind the left heel (Fig. 3). At the third command turn on both heels so as to

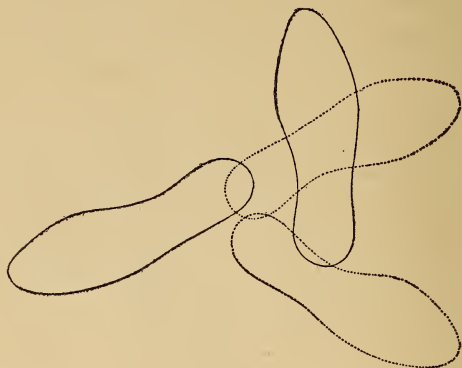


FIG. 3.

face the rear; finally replacing the right heel beside the left in military position.

The length of the direct step is supposed to be twenty-four inches, of the short step fourteen inches, of the side step six inches, of the back step fourteen inches. The standard cadence is one hundred and ten steps per minute.

1. *Forward*; 2. MARCH.

This command may be given when squad is at a halt, marking time, or marching short step.

At the preliminary command the weight is thrown upon the *right* foot, but the left

knee is not bent. At the final command the *left* is moved smartly forward a full step. The toe should be kept down so that the entire sole of the foot gets the weight, not the heels. Turning the toes up so as to strike the ground with the heels should be avoided. As the left foot strikes the ground, the instructor cries "left," or "hep," to give the cadence and make the marching uniform. Direct forward marching should be practiced till every leg moves in exact uniformity with every other leg, as if they were wired together, or part of the same mechanism.

1. *Forward*; 2. *Short step*; 3. MARCH.

Executed like the above, except that the step is only fourteen inches long. If the squad is marching forward with full step, the command for short step is given without the word "forward." If it is wished to lengthen the step from short step to full step the command is: 1. *Forward*; 2. MARCH.

1. *Side step to the right (or left)*; 2. MARCH.

Carry the foot on right or left, according to the command, six inches in the required direction, being careful to keep the shoulders and eyes square to the front. When the first foot is planted, bring the other up to it.

1. *Backward*; 2. MARCH.

At the final command step off briskly with the *left* foot fourteen inches to the rear; then with the right, and so on.

1. *Mark time*; 2. MARCH.

Usually given when squad or company is marching. At the final command, the instant either foot comes to the ground, continue the cadence, but without changing position, each time merely bring the foot back to the standing position. Each foot is alternately advanced about half its length and brought back to its former position.

1. *To the rear*; 2. MARCH.

The final command should be given as the right foot strikes the ground. Advance and plant the left foot, then turn on the balls of both feet so as to face the rear, and immediately step off with the left foot. The movement can be executed only when marching abreast.

1. *Change step*; 2. MARCH.

The final command should be given as the right foot strikes the ground; the left foot is then advanced and planted, and the right is advanced so that the hollow is against the heel of the left, when the recruit steps off with the left again. If the command is given when the left foot strikes the

ground, the right is advanced, the left brought up to it and the recruit steps off with the right again.

1. *Squad*; 2. HALT.

The command being given as either foot strikes the ground the other is brought up to it and rests in position.

Marching in column results from a combination of two of the above orders, namely:

1. *Right (or left)*; 2. FACE; 3. *Forward*; 4. MARCH; or 1. *By the right (or left) flank*; 2. MARCH.

### THE PLATOON

When the above movements and orders have been pretty well mastered with the small group or squad of three or four, two squads may be combined, making a platoon, and the following movements may be taught to the larger division. Eight make the best platoon for practice.

After practicing over the commands and movements described under "squad," add the following:

1. *Count*; 2. TWOS.

The recruit on the right counts one, the one next him counts two, the third again counts one, the fourth two, and so on alternately. Each recruit must remember his

number, as in wheeling into column of twos

$\hat{2}$     $\hat{1}$     $\hat{2}$     $\hat{1}$     $\hat{2}$     $\hat{1}$     $\hat{2}$     $\hat{1}$    No. 1 stands still and  
 No. 2 wheels round him

 (Fig. 4).

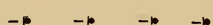
 1. *Count*; 2. **FOURS**.

FIG. 4.

The same as the preceding, except that the recruits count up to four, one, two, three, four, and then begin again, one, two, three, four, etc. (Fig. 5).

1. *Right (or left)*; 2.

DRESS; 3. **FRONT**.

The recruit at the end (right or left according to the command) is placed a little in advance



FIG. 5.

of the line. At the second command the rest advance to a point about six inches behind the new line, working up to the line by very short steps, shoulders square to the front, elbow just touching recruit on the right (or left), eyes turned to the right (or left) to see that the line is formed correctly. The eyes are kept in this direction until the command **FRONT**, when they are all turned to the front.

1. *Forward*; 2. *Guide right (or left)*;  
3. **MARCH**.

This is merely a modification of the order

“forward, march,” usually given when there are a number in line. “Guide right” means that each recruit is to touch the recruit on his right very lightly with his elbow. It aids him to keep his proper distance. If no guide order is given “right” is understood.

A column in which the recruits stand one behind the other is called in military parlance a “column of files” (Fig. 6); each



FIG. 6.

recruit is called a “file” (hence “rank and file, officers and men”).

Command to a column of files at a halt:

1. *Left*; 2. *FACE*; 3. *Forward*; 4. *Guide right (or left)*; 5. *MARCH*.

On the command “face” the recruits face to the left as previously described. Finding themselves in line, all looking in the same direction, they march forward abreast on the fifth command.

Command to column of files marching:

1. *By the left (or right) flank*; 2. *MARCH*; 3. *Guide right (or left)*.

The command “march” should be given as the left foot strikes the ground. The right foot is then advanced and planted, the body

is turned to the left and the left foot steps off in the new direction.

Command to platoon marching in line abreast:

1. *By the right (or left) flank*; 2. MARCH.

The turn is made as in the preceding and the line marches off as a column of files, keeping at such a distance that when the command comes for forming a line again elbows will just touch.

Command to platoon at a halt in column of files:

1. *Forward*; 2. *Column right, or half right (or left)*; 3. MARCH.

The recruit on the right wheels in the new direction indicated, either ninety degrees, or forty-five degrees (for half right), and marches off in this new direction. The others follow him, turning on exactly the same ground as he turned upon.

In order that this point suffer no deviation it is well for the officer giving the commands to stand in the angle, so that each recruit will turn directly in front of him (Fig. 7).



FIG. 7.

This movement is constantly executed in fancy marches. At such times an officer cannot well stand in the angle,

and it is advisable that a very large headed brass tack or tin tack, such as is used for putting on felt roofing, be driven in the floor at the point of the angle, the marchers turning just outside the tack. For a complicated drill chalk marks, tacks, or the like, may be used to indicate each essential turn, the marks being put in by exact measurement. This will greatly aid the symmetry of the work.

Command to platoon marching in line:

1. *Right (or left) oblique*; 2. MARCH.

Each recruit wheels half round to the right (or left according to the command), and the whole platoon marches off in an oblique direction. As the elbows will not touch, recruits must glance down the line to see that each head covers that just in advance, and that the shoulders also preserve a straight line. To resume the march in line abreast give the command: 1. *Forward*; 2. MARCH. (Fig. 8.)



FIG. 8.

The command to oblique may be given when platoon is at a halt in line abreast, thus: 1. *Platoon*; 2. *Right oblique*; 3.

**MARCH.** The oblique may be executed with column of files in exactly the same way and by the same commands as when in line abreast.

Command to platoon in line at a halt:

1. *Platoon right (or left) wheel;* 2. **MARCH.**

The recruit at the right end of the line marks time, gradually turning. The recruit at the left of the line steps off with left foot and usual pace, marching on the arc of a circle. He should not be hurried or compelled to take unusually long or quick steps. Those in the line between the pivot and the wheel file should accommodate the length of their step to the requirements of their position, endeavoring to keep the line

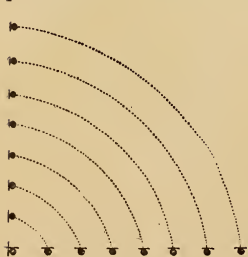


FIG. 9.

straight (Fig. 9). When the turn has been made ninety degrees the command may be given to halt and dress. When the wheel can be executed perfectly the command, 1. *Forward;* 2.

**MARCH,** may be given

when the wheel has been completed, and the platoon marches off in the new direction.

Command to platoon in line at a halt, or marching:

1. *Twos right (or left) wheel*; 2. MARCH.

Each No. 1 man acts as a pivot, each No. 2 man steps off on the arc of a circle until he has reached a position at right angles with original position (Fig. 10).

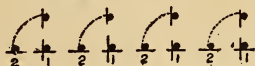


FIG. 10.

Then the command may be given to halt; or forward, march. Each squad of two dresses to the left. If the march is continued the files dress without an order; if they are halted the order to dress is given by the leader.

1. *Fours right (or left) wheel*; 2. MARCH.

Each No. 1 man is a pivot, No. 4 wheels on an arc, and the two between accommodate their pace to their positions (Fig. 11).



FIG. 11.

These are the usual commands used in forming column of fours and column of twos.

The *wheel* is supposed to be ninety degrees, or a half turn; an *about wheel* is a complete turn, or one hundred and eighty degrees. For *wheel* in the above, *about wheel* may be substituted if a complete turn is desired.

When platoon is in column of twos or column of fours at a halt, and it is desired to bring them into line again the same order is given, namely:

1. *Twos (or fours) left (or right) wheel;*
2. MARCH.

The direction left or right will be just the opposite from the one used in forming column of twos or fours, and the No. 4 recruit will be the pivot, while No. 1 will wheel.

A wheel may be made with a movable pivot, the pivot recruit taking steps nine inches long instead of standing still. When the command to wheel is given to a line in march the pivot is supposed to be movable.

Columns of fours or twos may be brought into line while on the march by the order:

1. *On right (or left) into line wheel;*
2. MARCH;
3. *First set;*
4. HALT;
5. *Right;*
6. DRESS;
7. FRONT.

The first four or two (the first set) wheels to the right and advances until the command "halt," when it dresses to the right without order. The other sets keep on marching forward till the first man in the second set comes opposite the end of the first set, when the second set wheels and comes up beside the first set. When it

reaches the proper point the third set wheels, and the third, fourth and so on. (See Fig. 12.)



FIG. 12.

Command to platoon in column of fours:

1. *Form circle to the right (or left);* 2. MARCH.

The leader takes his stand at what he wishes to be the center of the circle. The command "march" is given just as the first four in the column comes opposite this point. This four then wheels on a movable pivot, marching in a circle around the leader. When the second four comes opposite the center of the circle it, too, wheels, and continues to march around in a circle; the third four does the same, and so on. (Fig. 13.)



FIG. 13.

If the platoon is halted and it is desired to give a command to continue in a circle, order:

1. *Forward in circle*; 2. MARCH.

To bring the platoon into column again, command:

1. *Circle forward into column*; 2. MARCH.

At the final command the first set marches directly forward wherever it may be. The others continue to circle until they come to the same point, when they follow the first set into column of fours.

#### OFFICERS AND THEIR COMMANDS

For convenience we may call each recruit placed at the end of a squad of four a corporal, the one on the left being the first corporal, the one on the right the second.

The first corporal of the first squad in a platoon may be called the sergeant. These two kinds of officers belong to the file.

The officer commanding a platoon is a lieutenant. He never marches with the file, nor forms any part of a set of two or four.

The officer commanding two platoons is a captain, and he gives orders to the whole company just as lower officers give orders to smaller divisions, merely substituting the word "company" for squad or platoon.

For school drills there should usually be two platoons, each with a lieutenant, and over all the captain, who is the teacher. Or it may be well on occasion for the children to choose a captain from their own number, or have the teacher appoint one, the teacher merely acting as critic.

For practical purposes a platoon is most conveniently made up of eight soldiers, but the number may be varied to six, in which case only column of twos can be formed and the fours must be dispensed with, or it may be twelve as well as eight, with no change required.

Drills are usually given by twelve, sixteen or twenty-four children. The ingenuity of the teacher on occasion will form plans for utilizing other numbers. An odd number, however, should always be avoided.

In general where girls and boys are drilled together it is well to have the girls in one platoon and the boys in another, the two platoons being encouraged to emulate each other in the accuracy of their marching.

#### COMPANY MANEUVERS

The military commands are useful in drilling squads and platoons, but when it comes to company maneuvers for the pur-

poses of fancy drill the military commands are of little value. Instead, we give a series of diagrams, copies of which may be placed in the hands of the two lieutenants, and at the proper points they can give the necessary commands as previously described, the march being carried out, silent as far as the teacher is concerned, merely with signals. In most cases the movements of the two platoons are exactly complementary, and the chief duty of the teacher is to see that exact symmetry is preserved. The lead must be given to the first lieutenant, and the second lieutenant must time his or her movements exactly to correspond with the first; though the first must always be ready to adapt himself or herself to the necessities of the other. So while one is given the lead the two should be treated as equal before the school.

Fig. 14 shows a simple marching drill about a school-room or on a stage. We suppose that there is but one entrance, on the right of the audience. The marchers are divided into two equal platoons, and enter abreast in two columns of files. Column one stands still while column two marches across the rear, shown by the blank line. Just as column two comes to

the left-hand corner and has turned, column one turns sharply to its own left, and the

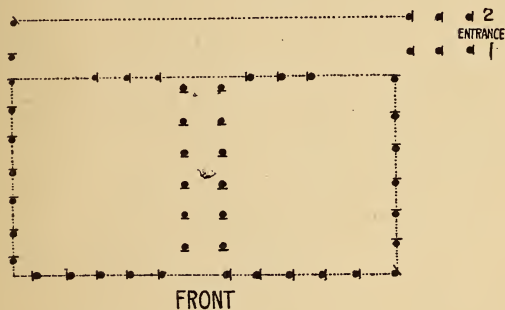


FIG. 14.

two columns come down the stage or toward the audience, keeping perfect step and maintaining the same distance from the front. They turn, meet in the center and march back as double column, turning to right and left at rear and continuing the march.

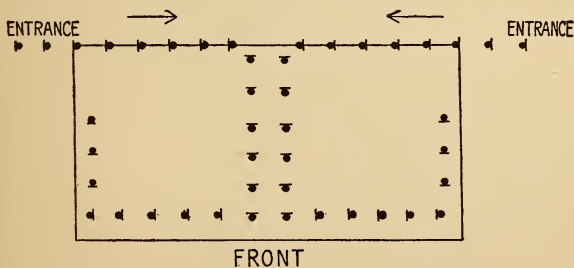
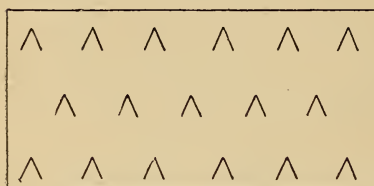


FIG. 15.

Fig. 15 shows a room or stage with two

entrances. The two columns meet in the middle and come forward abreast down the center. This will be found easier than the preceding, but the turns to right and left flanks at the front of the stage should be executed with great skill, as they are the center of observation.



FRONT

FIG. 16.

Fig. 16 shows the arrangement of a stage or room for dumb-bell drill. The V's should be about four feet apart and

arranged so that the second rank will stand just behind the vacant spaces in the front rank. The V's should show the correct angles for the feet and the exact positions required.

Fig. 17 shows one method of bringing a chorus or the like on to a stage. The two columns enter opposite each other; or they may enter abreast on either side from one entrance. They march down the middle two abreast and divide in front, one going to the left and one to the right. When the leader reaches the side, on right and left, he stops, and the whole front line faces

front. Those coming behind start another line right and left, and when that line is

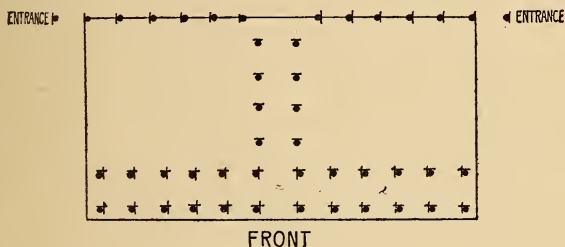


FIG. 17.

filled it faces front, while a third line is formed behind them, and so on. Such movements should be performed with military precision, as a result of military drill as already explained. Each marcher should know his rank and position in it, so that there can be no confusion. If time is too short for making each know his place, carefully instruct the end ones for the right and left of each line.

Fig. 18 shows perhaps a better way of filling the stage. The two columns march down the front two abreast and stop. Those coming from right and left wheel at the rear and form another line from rear to front on each side of the first two lines, and so on till the stage is filled. This prevents any turning about at the front, and the posi-

tions can be reached with less confusion than in the preceding.

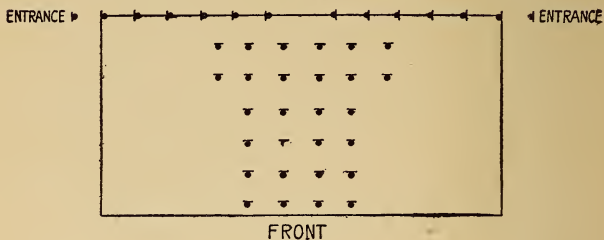


FIG. 18.

Fig. 19 shows practically the same movement as in the preceding, but each column to the right and left is one shorter than the

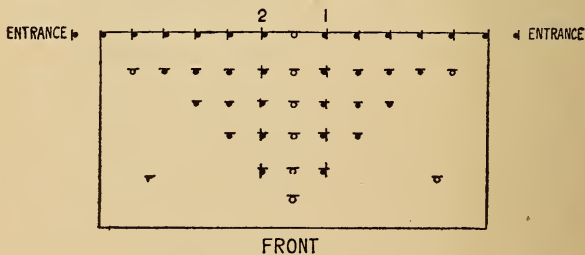


FIG. 19.

preceding, and an aisle is left down the middle for a few fancy marchers in costume, or the like. The wedge enables you to fill the stage creditably with a much smaller number, and gives space to the right and left at the front for special performers.

Ranks one and two should have their positions carefully marked with chalk or the like, and they face toward the middle aisle as the fancy marchers come forward. The ranks behind them, however, continue to face the audience.

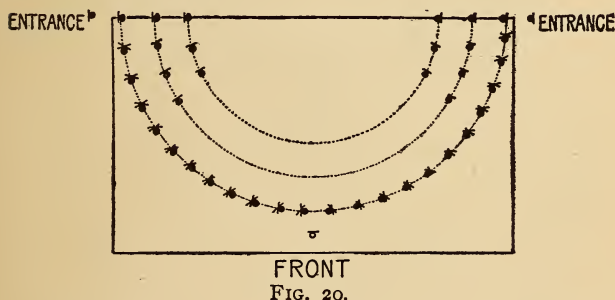


Fig. 20 shows an arrangement in a series of circles. These circles must be carefully marked in chalk or the marchers will not be able to keep them as they should. After stopping they may face directly front, or directly out from the center of the circle so that elbows and shoulders touch, and a continuous arc is formed.

Fig. 21 shows perhaps the best arrangement of the hollow circle. The first arc is much shorter than those behind, the ends of the rear arcs coming even with the front end of the first. The marchers in the first short arc will do best to face toward the

center of the circle, so that elbows and shoulders will stand together. Those in the

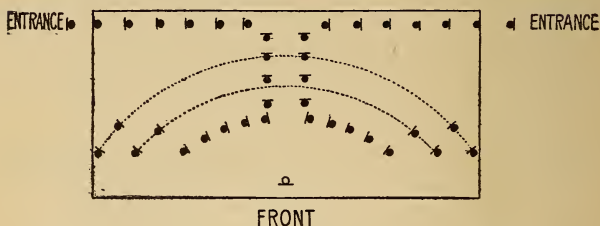


FIG. 21.

rear arcs may face directly front. This is one of the prettiest arrangements for a chorus.

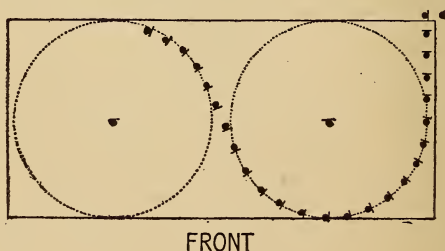


FIG. 22.

Fig. 22 shows the simplest kind of a fancy march for a single column. Two circles are drawn on the stage, and the line follows one around to the center of the stage, when it goes off on the other, coming back to take the back portion of the first circle on the second round. An officer, or some special

attraction, should be placed at the center of each circle.

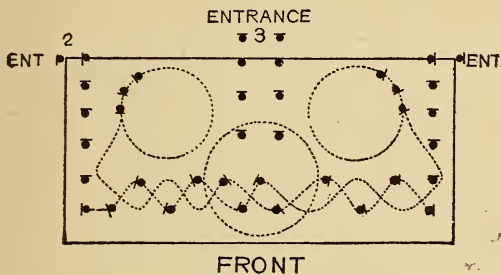
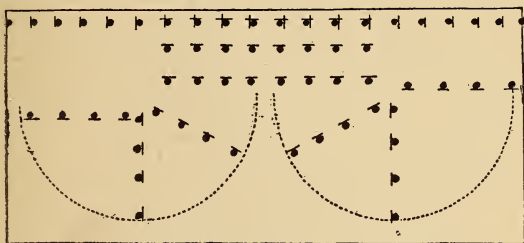


FIG. 23.

Fig. 23 shows a more complicated march, with three entrances and three divisions, the middle division being very small and differently costumed from the others. If only one entrance is available each division may march along the rear of the stage to the proper point and then turn front. First, divisions 1 and 2 proceed toward the front abreast at either side of the stage. The distance between the marchers should be extended to about three feet. Turning toward the middle from right and left each throws his right foot as far to the left as possible, then his left foot as far to the right as possible, the feet being lifted well up in each case. This produces a sort of zigzag dance movement. When the lines finally

meet in the middle they zigzag in and out, the first two passing each other by stepping to the right, the second two by stepping to the left of each other, and so on, the zigzagging being no more than one long step to right or left. To keep the march in order draw a single line straight across the front of the stage. The marchers will then go first to the right of this line, then to the left, crossing it at about every third step. When finally the divisions 1 and 2 have passed each other, they march around the small circles on either side and just as the rear marchers leave the front and middle portion of the stage empty, division 3 comes down the middle, two abreast, and may divide and deploy on either side of a small circle between and in front of the other two. They will seem to meet directly in front, but instead of meeting they will pass each other, one portion marching on a circle wholly within and slightly smaller than the other. The four circles, all moving in opposite directions, will produce an apparently intricate effect. The marchers on the side circles should close up to ordinary marching distances after performing the interlacing movement, and this is accomplished by the leader marking time

just at the rear of the stage until the others can close the line up. An order or a slight signal will indicate to the leader when to proceed forward at full step.



FRONT

FIG. 24.

Fig. 24 shows a variation of the military marching in circles by fours. The two columns meet at the middle, the first four on either side turning sharply to the front and proceeding forward around the circle to left and to right, while the columns of files continue toward each other omitting the first four on either side till they meet again, when a second set of fours turns front and joins the circle by fours. A large stage or open ground is required for this.

Fig. 25 shows a very pretty winding movement suitable for a Maypole march, or the like. The center is fixed. A single column of files enters on the right (of the audience)

and marches toward the center of the stage from position 1, circling on a screw-like line

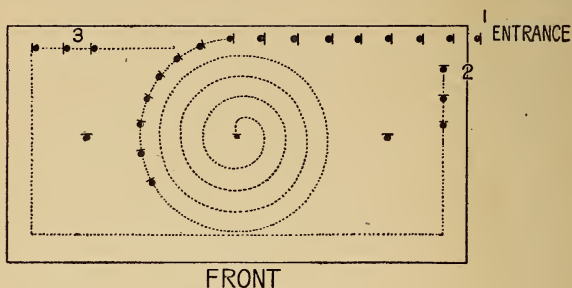


FIG. 25.

until the column extends to the very center. It should be long enough to make a solid mass (very nearly), the rear coming up just at the back of the stage. When the leader of the line has reached the center, all the marchers may perform the military movement "about face," so that the rear of line becomes the head. (See also Fig. 31 for a turn by forward movement only.) This new leader takes the line toward the entrance, but turns toward the front of the stage in position 2, following the line across the front of the stage to the rear again and on to position 3. This brings the line to the same screw-like circle, but marked in the opposite direction, and the march continues until the second leader has reached the

center. These opposite circles must be marked in chalk of different colors, and the lines circling inward should be far enough apart so that the marching will be free and easy. This march will do very well for an out-of-doors performance—in fact plenty of room is essential for good effect. While this involution is going on there may be attractions or performances at either side.

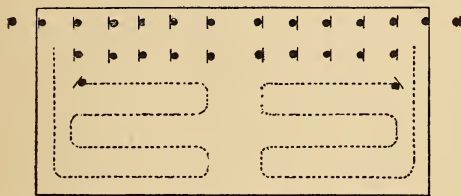


FIG. 26.

Fig. 26 shows a marching drill in which two divisions march in column back and forth across their own halves of the stage, finally turning and marching back along the sides. This may easily be varied by those in one division entering one rank farther front than the other. Then if each is just long enough to form one line across the stage the two divisions may continue past each other; then each turning to the front and advancing two ranks, and again turning and crossing stage so as to repass each

other. This latter makes a good movement for a flag drill.

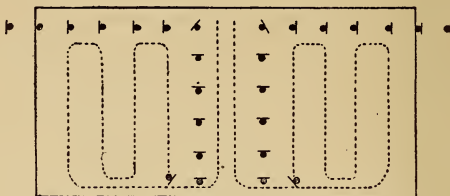


FIG. 27.

Fig. 27 shows much the same movement as Fig. 26, but up and down the stage instead of across.

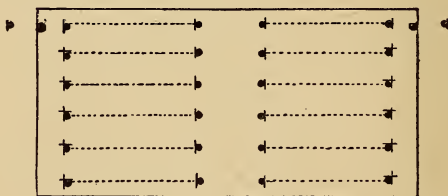


FIG. 28.

Fig. 28 shows two divisions forming companies of six on either side of the stage, turning to face each other, and advancing toward each other till they nearly meet, then returning by a back step. This *chassez* march is excellent for a wand drill.

Fig. 29 shows an arrangement for quadrille figures. Two divisions entering from either side advance until near the middle,

then turn and form three ranks each, namely 3, 2 and 1 on left, and ranks 4, 5 and

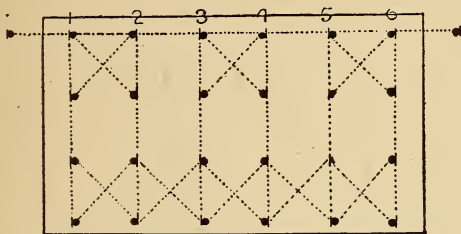


FIG. 29.

6 in order on the right. Positions are taken about four feet apart, or double the usual column marching distance. Column 3 of one division turns to face column 4 of the other, and 1 faces 2, and 5 faces 6.

Nearly all the different quadrille dance movements may be performed from these positions, each four exchanging places diagonally and from forward backward, etc., advancing to bow and retire by backing, etc. Then the couples in columns 3 and 5 may turn and face the couples in columns 4 and 2, while those in columns 1 and 6 may perform their parts as if with dummy partners, or merely standing still to make a sort of end frame to the picture. If used in a wand drill those in columns 1 and 6 may wave their wands over the dancers.

Fig. 30 shows a somewhat difficult but very pretty wheeling movement, suitable for a butterfly drill or the like. A fancy figure,

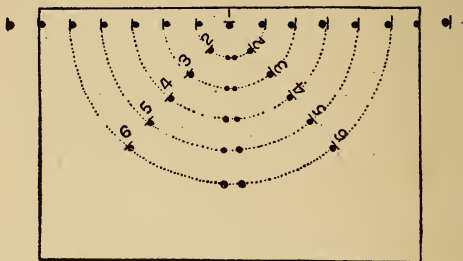


FIG. 30.

such as an angel in white, or the like, occupies the pivot in the middle; the divisions enter on either side and halt on reaching the center, face front, and then wheel until they meet, when they retire by back step. By omitting 2, 4 and 6 on one side, and 5 and 3 on the other, the division on one side may wheel directly through the division on the other, till a semicircle is formed. On reaching the rear they halt, about face, and once more perform the semicircle, the two lines crossing in the middle. The wheel may consist of as many as may be desired, or as the size of the stage will accommodate. This movement may be performed by two, three or four small divisions, each

with its center, those on the right and left being somewhat farther front than those in the middle. The opening and closing, or crossing in circle, of three or more divisions forms an ideal butterfly drill.

This series of company maneuvers might be extended indefinitely, but further variations may be left to the individual organizer. Much will depend on his or her ingenuity. Success in marching or drills will in all cases be the result of hard practice, and these movements will furnish ample variety for practice company drill preparatory to some special performance.

## CHAPTER II

### THE MILITARY MANUAL OF ARMS

Guns are not at all essential to the manual of arms. Brooms, walking-sticks, or fancy wands will do as well. In all drills uniformity and certainty of movement are the all important elements, and there is no better practice than the common infantry manual of arms.

The present version of the manual supposes that the arms are brooms, walking-sticks, or fancy wands, and the exercises are confined to the proper handling of the arms whatever they may be.

The following is the nomenclature of the broom, and it may be applied with variations to similar styles of arms.

The wooden part is called the stick.

The exposed end of the stick is called the point.

The straw part is called the straw, or the butt end.

The end of the straw is called the butt.

Anything put on one side of the straw, such as a ribbon bow, is called the device.

A ribbon or pencil mark around the stick, twelve inches from the straw, is called the lower band.

A ribbon or pencil mark around the stick, twelve inches from the point, is called the upper band.

A short round pin driven in a hole bored in the stick, six inches from and parallel to the butt end or straw, or brads driven in where the ends of the pin would project, form the guard and the hammer. Holding the device upward, the point away from the breast, the guard is on the right, and may be formed by bending a long brad into a hook or staple, or by using a staple for the guard.

The part of the stick between the straw and the hammer is called the handle.

Command.—1. *Carry*; 2. ARMS.

The arm<sup>1</sup> is held by the right hand hanging at full length at the side, the point upward, the stick in the hollow of the

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<sup>1</sup> In this chapter the word "arm" stands for "gun," "broom," "cane," or other singular forms of "arms." When the arm as a part of the body is referred to it is "fore-arm" and "upperarm" written as single words. In giving these directions to pupils, the teacher should change "arm" to "gun," "broom," or the like, though the word "arms" may be retained in the commands, since children like the illusion of supposing they carry real guns.

shoulder. The device should be to the right (outward), and the thumb and forefinger should clasp the guard, while the other fingers are closed around the handle so that the little finger comes just under the hammer. In bringing arms to a carry the left hand presses the stick to the right shoulder, the fingers of this hand extended and held close together, the thumb close to the forefinger, the elbow close to the body. The left hand is then dropped to the usual position at the left side.

Always fall in at a carry. The following commands presuppose the arms held at a carry:

1. *Present*; 2. ARMS.

The right hand moves the arm directly in front of the body; the left grasps the stick near the lower band, the forearm held horizontal and close to the body. The right hand then grasps the arm by the handle (below the guard and hammer), the thumb at the back.

At the command, 1. *Carry*; 2. ARMS, the right hand changes to the position described above, the left hand presses the arm to the right shoulder, and then drops to the left side.

1. *Support*; 2. ARMS.

Count for the various movements. (1)

Carry arm in front of middle of body, device to the right, and grasp the stick near the lower band, raising this hand to the height of the chin. (2) Move the arm opposite the left shoulder, device to the left; grasp the butt with the left hand, thumb and forefinger in front, the point up, the butt close to the body, the stick in the hollow of the left arm and steadied by the right hand. (3) Drop the right hand to the right side.

1. *Carry*; 2. ARMS.

(1) Grasp the arm with the right hand at the handle and carry it in front of the body, turning the device to the right; grasp the stick with the left hand near the lower band, the left forearm being held horizontal. (2) Resume the carry with the right hand. (3) Drop the left hand to the side.

1. *Order*; 2. ARMS.

(1) Bringing the left hand around toward the right so that the forearm is horizontal, grasp the arm with the left hand and let go with the right. Drop the arm quickly, grasping it at once again with the right hand above the lower band, the thumb next the body, little finger behind the stick, the hand near the thigh, the butt about three inches from the ground, the left hand steadying the arm near the right hand, the

fingers extended and joined. (2) Lower the arm to the ground with the right hand, drop the left to the side, the right forearm hanging easily with the elbow close to the body, back of the hand to the right, fingers extended and joined, the stick between the thumb and forefinger and vertical, butt near the right foot, device to the right.

1. *Carry*; 2. ARMS.

(1) Raise the arm with the right hand, at the same time seizing it with the left above the right, resume the carry with the right hand. (2) Drop the left hand.

Being at order arms, the leader commands:

1. *Parade*; 2. REST.

Carry the point in front of the center of the body, device to the front, grasp the stick with the left hand three inches from the point, the right hand close under the left; carry the right foot three inches straight to the rear and throw weight of body upon it.

1. *Company (platoon, squad)*; 2. ATTENTION.

Resume order arms.

1. *Trail*; 2. ARMS.

(Performed from carry.) (1) Same as order arms. (2) Incline point to the front, butt to the rear, drop left hand by side.

1. *Charge*; 2. ARMS.

Bring the right foot to the rear as in "about face," left knee slightly bent. Drop the arm into the left hand near the lower band, point at the height of the chin, right hand grasping the handle and supporting it against the right hip, body inclined slightly forward.

1. *Carry*; 2. ARMS.

Resume the carry position, returning right foot to its proper position.

1. *Right shoulder*; 2 ARMS.

(1) Raise the arm vertically with the right hand, grasp it at the lower band with the left hand, raising the whole until the left hand is at the height of the chin; at the same time clasp the butt with the right hand, the front part between the first two fingers, the other fingers under the end. (2) Raise the arm and place it on the right shoulder, device up, point elevated and inclined to the left; the left hand slipping down to the handle. (3) Drop the left hand.

1. *Carry*; 2. ARMS.

(1) Carry the butt slightly to the left and lower the arm. With the left hand grasp the lower band, hand at the height of the chin, stick vertical, device to the right.

(2) Resume carry with the right hand. (3) Drop the left hand.

1. *Port*; 2. ARMS.

Toss the arm diagonally across the body, device to the front, grasping it at the same instant with both hands, right at the handle and close to the body, left near the lower band, stick sloping upward and crossing opposite the point of the left shoulder. The palm of the right hand is above, and the palm of the left hand below, the nails of both hands next the body. Elbows should always be held close to the body.

1. *Secure*; 2. ARMS.

(From carry.) (1) Advance the arm slightly with the right hand, the stick vertical; grasp it with the left, forearm horizontal; at the same time change grasp of the right hand to the lower band. (2) Drop the point to the front, the handle under the right arm, the hand supported against the hip; drop the left hand to the side.

1. *Carry*; 2. ARMS.

Grasp the arm with the left hand, its back downward, the hand half way between the upper and the lower band, at the same time changing the grasp of the right hand to the carry position; then drop the left hand to the side.

1. *Reverse*; 2. ARMS.

(1) Raise the arm vertically with the right hand, advancing it slightly; grasp it with the left hand near the lower band, the forearm horizontal, the palm of the hand to the front. (2) Reverse the arm with both hands, the point sloping slightly to the front, the butt passing outside of the right upperarm, the stick vertical, the handle opposite the right shoulder, device to the front. (3) Press the point back with the left hand, the arm carried at an angle of forty-five degrees, steady it with the right upperarm, and carry the left hand behind the back, grasping the stick between the bands.

1. *Carry*; 2. ARMS.

(1) Let go with the left hand and grasp the stick in front at the lower band, back of hand next the body, thumb pointing downward, right forearm horizontal, stick vertical. (2) Reverse with both hands, the butt passing to the right and rear, outside of the right arm; resume carry with the right hand. (3) Drop left hand.

1. *Company (platoon, squad)*; 2. LOAD.

(1) Carry right foot to rear as in "about face," left knee slightly bent. At the same time drop the arm into the left hand near

the lower band, the butt end under the right upperarm and above the waist, right hand at the handle, back to the right; point at height of the chin. (2) Carry the right hand behind the waist and keep it there long enough to open a cartridge box and take out a cartridge; then grasp the handle again. (The gun is supposed to be a breech-loader, of course. The motion for the actual slipping in of the cartridge is omitted.)

1. *Company*; 2. AIM.

Raise the arm with both hands and place the butt firmly against the shoulder, the left elbow down, the right elbow as high as the shoulder, the body inclined slightly forward. Drop the head slightly on the butt end, the left eye closed, the forefinger on the guard (as if sighting a gun to take aim).

1. *Company*; 2. FIRE.

Firing may be imitated by various sounds, such as stamping the right foot twice, or tapping the floor twice with the right toe, the heel remaining on the ground, or by some kind of snapping device attached to the arm, as for instance a tin plate pulled sharply over by a rubber band that can be released by the finger.

1. *Fire kneeling*; 2. KNEEL.

Bring the left toe square to the front and plant the right foot so that the toe shall be twelve inches to the rear and twelve inches to the right of the left heel, the feet at right angles; kneel on the right knee, bending the left; support the arm with the left hand near the lower band, the forearm resting on the left knee, the right hand grasping the handle, the point at the height of the chin.

Firing is executed as described above.

In aiming the arm is supported by the left elbow resting on the left knee.

In loading lower the arm, support it with the left hand near the lower band, the left forearm resting on the left knee, the point at the height of the chin.

1. *Company*; 2. RISE.

If given after firing, rest the left forearm on the left knee, the right hand at the handle, the point at the height of the chin. Rise and face to the front, arms at a carry.

1. *Company*; 2. SALUTE.

(If without arms.) Raise the right hand, back to the front and upward, till tips of fingers touch the visor opposite the right eye, the thumb closed, the fingers and hand extended in prolongation of the forearm, the elbow down. Lower the hand briskly.

(If with arms.) Raise the left hand and arm horizontally to the front of the left shoulder, palm downward, fingers extended. Carry the hand around (elbow bending) till the forefinger strikes the arm in the hollow of the right shoulder. Return to extended position. Drop hand to the side.

## CHAPTER III

### MANUAL OF THE DUMB-BELL

There is no special recognized manual of the dumb-bell, and variations may be made as desired. The following is the manual used in one of the best appointed school gymnasiums in this country, the object being chiefly exercise, of course; but it is also used for an annual exhibition. The chief object is to get uniformity and freedom in the movements. It requires a great deal of drill to get any group of persons, young or old, to a point at which each can move in perfect unison with the rest, as if they were parts of an automaton, and yet precisely this is what makes the success of any drill of this nature.

Positions are taken as shown in Fig. 16, with the feet at the military angle, heels together. The arms hang at the side, the dumb-bells clasped in the ordinary way in the middle, the back of the hand outward, the fingers against the seam of the trousers or side of the dress. The dumb-bell should

be held horizontal to the floor, parallel with the sides of the room or stage.

Each movement three times the same.

First movement.—Raise the dumb-bells briskly under the arm-pits, keeping them parallel with the floor, then bring them down to the first position still more briskly so as to stretch the arms.

Second movement.—Bring the dumb-bells to the chest so that they lie against the body, on either side of the breastbone, inclined slightly together at the top. Extend the arms briskly, turning the dumb-bells slightly so that they will be perpendicular to the floor. Bring them back to the breasts again.

Third movement.—Bring the dumb-bells over the hollow of the shoulders, the elbow outward and well up, the back of the hand toward the cheek, the dumb-bell resting on the shoulder parallel with the floor. Raise briskly straight up, keeping the dumb-bell parallel with the floor. Bring back to the shoulder.

Fourth movement.—From the starting point of the last movement, dumb-bells above the shoulders, extend the arms on either side to full length, stopping at a point exactly at the height of the shoulders.

Then return to the shoulders. The dumb-bell will form a semicircle from the shoulder to the stopping point. Take care that the hands do not drop below the shoulder level when extended, and that the arms are extended to their full length, with no crook in the elbow.

Fifth movement.—Bringing the dumb-bells to the side once more, swing them forward so as to strike together just in front of the body, the arms hanging down full length.

Sixth movement.—From position beside the legs swing the dumb-bells backward so as to strike opposite ends behind the body as low down as possible.

Seventh movement.—Raise the dumb-bells straight up from the side, keeping them parallel to the floor, arms extended full length, till dumb-bells are at height of shoulder. Then smartly strike them together in front of the chest.

Eighth movement.—With dumb-bells at height of shoulder, arms extended on either side, turn the dumb-bells so that they will be perpendicular to the floor instead of parallel. Strike together smartly above the head, being careful to keep the arms extended full length.

Ninth movement.—With hands hanging by the sides, remove them about six inches from the body, and by merely turning the wrists move the front ends of the dumb-bells quickly toward the side of the leg, then turn them the other way so that the back end will be next the leg, a semicircle being described by each end.

Tenth movement.—Bringing the dumb-bells to the chest, as explained in second movement, move them straight out in front at height of neck, holding them perpendicular to the floor and about six inches apart. Turn the wrists quickly so that the upper ends will come toward each other without striking, till the dumb-bell is parallel with the floor, then turn back till the lower ends are together, the entire movement being repeated in quick succession.

Eleventh movement.—Bring the dumb-bells over the shoulders and raise the arms straight above the shoulders full length, keeping dumb-bells parallel to each other and to the floor. Perform wrist movement as previously described, turning front ends toward each other first.

Twelfth movement.—From above shoulders extend arms on either side straight out, till hands are at height of shoulder,

dumb-bells parallel with the floor, back of hands downward. Turn the wrists quickly till back end of dumb-bells come to the front, and then back again.

Thirteenth movement.—“The Anvil Chorus.” Advance the right foot at the angle at which it stands to a distance of six or eight inches, throw the body forward a trifle, bring the dumb-bell in the right hand on to the knee, so that what was the back end will rest on the leg, the other end standing nearly straight up (a trifle inclined to the front and left). Swing the left arm backward up over the shoulder, and bring the front end of the dumb-bell down on the upper end of the right dumb-bell, striking it lightly (do not strike hard enough to bruise the knee), then let the hand fall toward the left side, bringing it around in a continuous circle to strike the second time, and so on.

Fourteenth movement.—Return the right foot to its place, arms to sides, advance the left foot, place left dumb-bell on knee and strike with right dumb-bell as previously described.

Fifteenth movement.—A pretty variation of the anvil chorus may be performed by two standing face to face. One raises the right dumb-bell to a point directly in front

of the neck, holding the upper end forward, and the one opposite swings the right arm over shoulder and hits the extended dumb-bell, when it falls to the side, and the second performer raises his left dumb-bell, which is struck by the left dumb-bell of the first performer. These movements are repeated three times in quick succession, so that the arms are kept swinging alternately. In a second round the second performer raises his left dumb-bell to be struck by the right of the first, thus reversing the interchange.

The dumb-bell exercise may be ended by a single repetition of each movement in reverse order, ending with first movement.

## CHAPTER IV

### MANUAL OF THE WAND

The manual of arms and the manual of the dumb-bell are very precise and mechanical, and so lacking in grace and delicacy. Besides these there is need for something more nearly akin to music, and that we find in what we will call the manual of the wand. It is based on the movements of the baton used by the leader of an orchestra to keep time, and all the movements are supposed to be timed accurately to music, the length of time devoted to each movement varying according to the movement of the music. With arms and dumb-bells there is no variation of time for any given movement.

Hold the wand lightly in the hand, the back of the hand upward, the thumb down, height about opposite the armpit, wand pointed upward and inward (toward the side opposite to that of the hand which holds it).

Holding the wand in the right hand, as described above, make the movements to waltz music.

First movement.—Up three or four inches, twice as far to the right, diagonally down to starting point.

Second movement. — Raise the arm upward and to the right, elbow slightly bent, and lower the point of the wand so that the wand will be nearly parallel with the floor; then repeat the first movement.

Third movement.—Bring the hand as far around to the left as possible and repeat the movement just above the height of the left shoulder and nearly in front of it, point of wand slightly lowered.

Fourth movement.—Raise the hand about the height of the top of the head, the wand parallel with the floor, and to slow music move it from right to left a distance of a foot or more in a downward curve, the point passing from above the left shoulder, curve down and up to a point opposite the right shoulder at same height and curve down and back to first point.

Fifth movement.—Lower the hand, and, with wand pointed slightly downward and nearly opposite the left hip, repeat the last movement.

Sixth movement.—Turning the body as far to the right as possible without changing the feet, repeat as in fourth movement.

Seventh movement.—Turning body as far as possible to left without changing feet, repeat.

Eighth movement.—Starting with point of wand forty-five degrees upward, hand opposite left shoulder, curve down to the hips, and back to height of head opposite right shoulder.

Ninth movement.—Curving elbow and bringing hand directly above the right shoulder, wand just above the top of the head and parallel with the floor, curve down and forward, and up to same height six inches to a foot in front of first position.

Tenth movement. — Holding the wand firmly in the hand extend the hand straight forward to full length of the arm, and then turning the wrist bring the wand over from the left at a point in front of the left shoulder to a point just opposite, forming an upward semicircle, at the same time carrying the hand over in a smaller semicircle, then bring it back, lowering the point toward the left till the wand points directly downward.

Eleventh movement.—Raising the wand in the right hand to a point opposite the right shoulder about the height of the head and raising the left hand to a similar posi-

tion on the left, swing the point of the wand around and grasp it with the left hand, letting go with the right. With the left hand swing the wand as far around to the left as possible, then swing it back and grasp with the right hand, swing it around as far as possible to the right.

Twelfth movement.—Grasping the end of the wand in the left hand, retaining the hold of the right, wave it slowly up and down with both hands.

Thirteenth movement.—Grasping with both hands bring the wand as far over the head to the back as possible, and then curve it over the head forward, back and forth.

Fourteenth movement.—Lowering the right hand to a point just opposite the middle of the hips in front, raise the wand in a long curve over the head and touch the left shoulder. Then lower to same position where wand is shifted to left hand and brought in long curve over the right shoulder.

Fifteenth movement.—Bringing the wand to a position at the height of the head, point opposite left shoulder, lower it quickly and raise, in a movement of three or four inches up and down, at the same time slowly moving the hand around to the right, then

zigzag back in the same manner to the left.

Sixteenth movement. — "Good - night Bow." Extending the point of the wand directly in front as far as possible, opposite the right shoulder and at the height of the head, bow the whole body profoundly, letting the wand lower until it touches the floor as far away as possible. The left hand may, if desired, be also extended as if it held a wand; or it may be brought to the breast and pressed to the heart flat open as in the old-fashioned court bow.

## CHAPTER IV

### NATIONAL SINGING GAMES ON THE STAGE

Traditional singing games are easily adapted to stage exhibitions by reducing them to uniformity and order, and having them done with military precision. Costume also does a great deal, and the simplest costumes are usually the most effective. For example, the peculiar costumes of different nations may be used in playing a game peculiar to each nationality. So the dress of the farmer, of the dairy-maid, of the scrub-woman are effective. The chief thing is to get contrast. If the audience is made up of city people, well dressed and refined, the costume of the street beggar, the newsboy, or the match-seller, makes a good contrast.

### AMERICAN

"*Soldier Boy*."—The children gather in a miscellaneous group at the back of the stage in right-hand corner. Piano or other instrument strikes up the music of "*Soldier*

Boy," and as it does so the leader, dressed in full military uniform of navy blue ornamented at pleasure with scarlet and white, cap on his head, enters with a large flag on the opposite side, and as he marches around the stage toward the front the children sing:

Soldier boy, soldier boy, where are you going,  
Bearing so proudly the red, white and blue?

The boy answers:

I'm going where country and duty are calling;  
If you'll be a soldier boy, you may go, too.

### SOLDIER BOY, SOLDIER BOY

The musical score is written for a four-part setting (Soprano, Alto, Tenor, Bass) in G major (one sharp) and 2/4 time. The melody is simple and march-like, with many notes beamed together. The lyrics are printed below the staves.

Sol-dier-boy, sol-dier-boy, where are you

go - ing, Bear - ing so proud - ly the

red, white and blue? I'm go - ing where

coun - try and du - ty are call - ing; If

you'll be a sol-dier - boy you may go, too.

At the end of this verse the leader should stand directly in front of the group of children, facing them, and the boy known as No. 2 steps out, and a representation of Uncle Sam advances quickly from the left wing and throws a military cape, blue with

scarlet trimming, around the shoulders of the boy chosen, places a cap of white, of red, or of red, white and blue on his head, and in his right hand a stick about three feet long, covered with white, except the butt which is covered with red. There should be a small flag at the point, a red ribbon used for the upper band, described in the manual of arms, and a blue ribbon used for the lower band. A stripe of red, a stripe of white and a stripe of blue close together may mark the place of the guard and hammer. The boy assumes the military position, his "gun" at a carry, and he marches around the stage behind the leader, and the same verse is sung again, with the same answer. So on till all are chosen.

No military commands are given until the entire company is ready, when the leader gives a military marching exhibition up and down the stage, without music, giving his commands in military fashion. Choose those marching and other movements from the manual which the company can best perform.

Well adapted to a company of eight and leader (nine in all). If used for girls substitute "girl" for "boy" in the song.

## ENGLISH

*"London Bridge."*—This is one of the oldest of the traditional singing games, and as here presented is somewhat modified for stage purposes.

Played by any even number of boys and an equal number of girls, both dressed in the Queen Anne style with ruffs of tissue paper, the boys with red stockings, low black shoes and black knickerbockers and jackets, but yellow waistcoats, the girls with long train dresses of old-fashioned figured print of a variety of colors. The boys march in two columns down the middle of the stage from the back to the front, and stop when the leaders reach the front. Then they halt and turn so as to face each other, leaving just room for two columns of girls to pass between them snugly. Just behind them come the two columns of girls who march down the aisle that is left, two abreast. The boys raise their arms above their heads and wave them toward the girls as if to catch the fair ones.

As they march they sing:

London bridge is falling down,  
Falling down,  
Falling down,  
London bridge is falling down,  
My fair ladée.

## LONDON BRIDGE

The musical score for 'London Bridge' is presented in two systems. Each system consists of a treble and a bass staff joined by a brace on the left. The music is in common time (C) and the key signature has one flat (B-flat). The first system contains the lyrics 'London bridge is falling down, Falling down, falling down,' with the melody in the treble staff and a simple bass line in the bass staff. The second system contains the lyrics 'Lon-don bridge is fall-ing down, My fair la - dy.' with a more complex melody in the treble staff and a corresponding bass line in the bass staff. Both systems end with a double bar line.

London bridge is falling down, Falling down, falling down,

Lon-don bridge is fall-ing down, My fair la - dy.

At each line the raised arms fall forward a short distance, returning immediately to their places. The girls walk demurely with hands down, but join in the song until they start down the aisle. As they do so they keep silent and the boys sing alone. When the leading pair of girls reaches the front pair of boys, which should be timed to take place just on "My fair ladee," each boy drops his arms in front of and behind the girl before him, holding the arms extended straight forward, but immediately the boy

on the right links his left arm into the right arm of the girl nearest him, and the boy on the left links his right arm into the girl's left, and the march continues without a break, the boy and girl on each side going a few steps apart, while the two columns of girls continue around to the rear to come down the aisle once more, when two other girls are taken by the two front boys, and so on till all are chosen. If more time is required, one girl may be chosen for each two verses. For the sake of variety, the boys may sing the first verse, the girls the second, and so on, since the second, fourth, etc., are in a way answers to those preceding.

Each pair of girls and boys when chosen goes off to right and left and takes position near the back of the stage, facing each other, in imitation of the two lines of boys in the center, and they raise their hands in a sort of bridge and join in the song. The second two pairs join them, until two short aisles are formed on either side of the main aisle. When all have been chosen the ranks face front, each boy beside his girl, and they march about the stage once or twice before going off.

As many of the following verses may be used as are needed:

Build it up with iron bars,  
Iron bars, iron bars,  
Build it up with iron bars,  
My fair ladee.

Iron bars will bend and break,  
Bend and break, bend and break,  
Iron bars will bend and break,  
My fair ladee.

Build it up with gold and silver,  
Gold and silver, gold and silver,  
Build it up with gold and silver,  
My fair ladee.

Gold and silver'll be stolen away,  
Stolen away, stolen away,  
Gold and silver'll be stolen away,  
My fair ladee.

Get a man to watch all night,  
Watch all night, watch all night,  
Get a man to watch all night,  
My fair ladee.

Suppose the man should fall asleep,  
Fall asleep, fall asleep,  
Suppose the man should fall asleep,  
My fair ladee.

Get a dog to bark all night,  
Bark all night, bark all night,  
Get a dog to bark all night,  
My fair ladee.

Suppose the dog should meet a bone,  
 Meet a bone, meet a bone,  
 Suppose the dog should meet a bone,  
 My fair ladee.

Get a cock to crow all night,  
 Crow all night, crow all night,  
 Get a cock to crow all night,  
 My fair ladee.  
 Etc., etc.

#### FRENCH

*"Lady Fair, Oh, Lady Fair."*—For one girl who is graceful and pretty and any number of other girls and boys.

A screen may be set up on the stage a trifle to one side and garlanded with flowers to represent a bower. The girl who wears the various garments, etc., described, should have them all on, but each separately covered up in some inconspicuous way. The covers are to be slipped off behind the screen by some person stationed there.

The children are appropriately grouped on either side the middle of the stage. The leader of *"Fair Lady"* comes from behind the screen while all sing (except her):

Lady fair, oh, lady fair,  
 Tell what dress you wish to wear,

Wish to wear, wish to wear,  
Tell what dress you wish to wear.

She advances slowly and very daintily with many fine airs down the middle of the stage. When the above ends she sings:

Since you ask me I will tell,  
Dress of satin suits me well.

All echo:

Dress of satin suits her well,  
Suits her well, suits her well.

This should be repeated till she can back down with her airy graces and many bows, disappearing behind the screen for a moment, only to return as soon as possible with a gaily colored French cut dress of satin exposed to view.

There is a pause of a few seconds in the singing just before she appears, when all greet her with

Oh, look at our lady, oh, look at our lady,  
A dress of satin she wishes to wear.

The groups on both sides at once come forward, and forming a circle about the lady, joining hands, dance around her repeating the above chorus.

## LADY FAIR, OH, LADY FAIR

CHORUS.

La - dy fair, O la - dy fair,

Tell what dress you wish to wear.

The musical score for the chorus is written for two staves (treble and bass clef) in 2/4 time. The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are written below the notes.

LADY.

Since you ask me I will tell,

The musical score for the lady's part is written for two staves (treble and bass clef) in 2/4 time. The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are written below the notes.

Once more the children separate into two groups, and as the lady walks about with her fine airs and graces well displayed, they sing the second verse like the first one.

*Second Verse*

Lady fair, oh, lady fair,  
Tell what shoes you wish to wear.

Since you ask me I will tell,  
Shoes of morocco suit me well.

Oh, look at our lady, oh, look at our lady,  
Shoes of morocco she likes to wear.

*Third Verse*

Lady fair, oh, lady fair,  
Tell what hat you wish to wear.

Dress of sat - in suits me well.

The first system of music consists of a treble and bass staff. The treble staff has a key signature of one flat (B-flat) and a 3/4 time signature. The melody is: G4 (quarter), A4 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (half). The bass staff provides a simple accompaniment with chords: G2-Bb2 (quarter), A2 (quarter), Bb2 (quarter), A2 (quarter), G2 (quarter), F2 (quarter), E2 (quarter), D2 (half). The system ends with a repeat sign and a 3/4 time signature.

CHORUS.

Oh, look at our la - dy, oh, look at our la - dy, A

The second system of music consists of a treble and bass staff. The treble staff has a key signature of one flat (B-flat) and a 3/4 time signature. The melody is: G4 (quarter), A4 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (half). The bass staff provides a simple accompaniment with chords: G2-Bb2 (quarter), A2 (quarter), Bb2 (quarter), A2 (quarter), G2 (quarter), F2 (quarter), E2 (quarter), D2 (half). The system ends with a repeat sign and a 3/4 time signature.

dress of sat - in she'll wear.....

The third system of music consists of a treble and bass staff. The treble staff has a key signature of one flat (B-flat) and a 3/4 time signature. The melody is: G4 (quarter), A4 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (half). The bass staff provides a simple accompaniment with chords: G2-Bb2 (quarter), A2 (quarter), Bb2 (quarter), A2 (quarter), G2 (quarter), F2 (quarter), E2 (quarter), D2 (half). The system ends with a repeat sign and a 3/4 time signature.

Since you ask me I will tell,  
A hat of feathers suits me well.

Oh, look at our lady, oh, look at our lady,  
A hat of feathers she likes to wear.

*Fourth Verse*

Lady fair, oh, lady fair,  
Tell what necklace you wish to wear.

Since you ask me I will tell,  
A necklace of diamonds suits me well.

Oh, look at our lady, oh, look at our lady,  
A necklace of diamonds she likes to wear.

Other verses may be added at pleasure. It will in most cases be advisable to concentrate the finery on the "lady fair," the rest of the children making no attempt at costume, though of course Louis XIV. costumes would be pleasing and appropriate.

GERMAN

"*Hansel and Gretel Dance.*" — Children costumed like German peasants, the girls with plain long dresses, very high waisted, hair parted in the middle and combed plainly down to a braid down the back, a kerchief around the neck crossed in front; boys to suit convenience.

They march on to the stage, the girls on one side and the boys on the other, and come down the middle of the stage, turning so as to face each other and form an aisle between.

The girl and boy at the head of the line sing:

Little playmate dance with me,  
Both your hands now give to me.  
Point your toe,  
Away we go,  
Up and down the merry row.

Corresponding with the words they join both hands, heel and toe, and dance down the line and back again to their places.

Then all turn so as to face front, and while the first couple dances down the line to take their places at the rear the whole line advances, each front couple dancing down the line to fill up the rear, all singing:

With your feet go tap, tap, tap,  
With your hands go clap, clap, clap,  
Point your toe,  
Away we go,  
Up and down the merry row.

When one round has been made, the lines once more halt and face each other, and the first couple sings:

Little playmate dance with me, etc.  
ending,

And now we leave the merry row.

With this the couple dance off the stage at the rear, and the next couple follows, till only one couple is left standing alone. They begin,

Little playmate dance with me,  
then suddenly stop, and crying

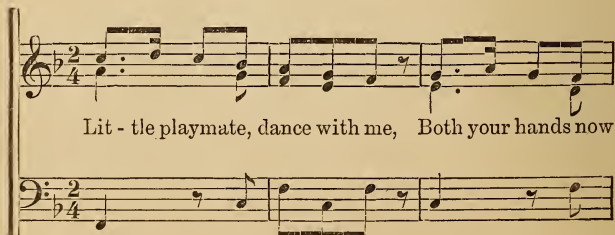
Hello,  
Let's go,

scamper off the stage in comic manner.

If the game is played with spirit there is likely to be an encore, when the troupe can return and go through the same exercise again.

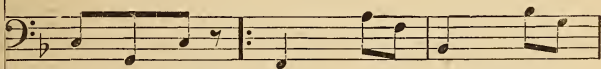
This is a very old German folk dance, adapted to present requirements.

#### HANSEL AND GRETEL DANCE





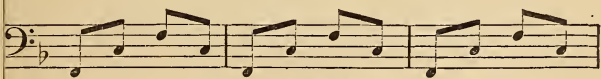
give to me. Point your toe, [away we go,



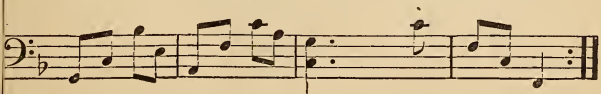
Up and down the 'mer-ry row. With your feet go



tap, tap, tap, With your hands go clap, clap, clap,



Point your toe, away we go, Up and down the merry row.



## BOHEMIAN

*"Character Dance."* — The children are arranged in two lines, alternately girls and boys, a girl leading the first line, a boy the second. They enter as in Fig. 14, either from one entrance or from two at opposite sides of the stage. The first line marches to the front on the right of the stage, the second line on the left of the stage, crossing in front to meet in the middle. As they march they sing,

Annie goes to the cabbage patch, cabbage patch,  
cabbage patch,  
Seeking there some fresh green leaves to feed her  
rabbits fine.

The same tune is repeated with tra, la, la, until the two lines are about six feet apart; then all, fixing their eyes on the leading pair, begin to sing,

Johnny sees her, ha, ha, ha (clapping).

At this the boy starts forward in advance of his line as if to join the girl in a dance, while those in his line sing,

Now he'll catch her, tra, la, la (tapping the floor with toes).

Those in the opposite line (the girl at the head) answer,

No, no, no, go away,  
She'll not dance with him to-day.

The girl puts out her hands in front as if to ward off the attack, her line stopping. As the boy comes up to her she suddenly pirouettes on her toes, whirling around as she dances, the boy following in the same manner, each dancing across the stage in opposite directions to take their places at the bottom of their own lines.

In the meantime the boy on the other side rushes forward to dance with his partner, her line halting and singing as she puts out her hands to repel him,

No, no, no, go away,  
She'll not dance with him to-day.

Then this pair circle off to the bottom of the line, which should not be too long.

After three or four couples have danced off this way the line may advance down the stage to the rear, halt, turn face to face, a girl opposite each boy, singing as they march again,

Annie goes to the cabbage patch, etc.

Then as they face they begin once more,

Johnny sees her, ha, ha, ha;

the boy sings,

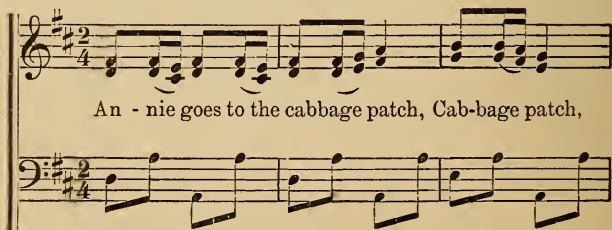
Now I'll catch you, tra, la, la (stamping);

the girl answers,

No, no, no, go away (threatening with her hands),  
I'll not dance with you to-day.

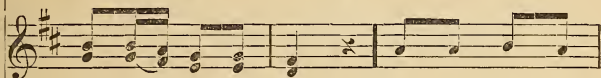
With that she pirouettes down the outside of her line, and he dances down the outside of his; but they meet at the rear and dance up the line together, and back again, the tune being carried with tra, la, la. The same performance is repeated with the couple remaining at the head, the line moving slightly toward the front by turning first on their heels, then on their toes, so not losing their positions, or they may side-step as the soldiers do.

#### BOHEMIAN DANCE

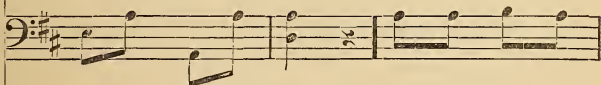




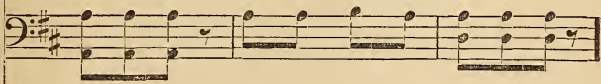
cabbage patch, Seeking there some fresh green leaves, To



feed her rab-bits fine. John - ny sees her,



ha, ha, ha, Now he'll catch her, tra, la, la,



No, no, no, go away, I'll not dance with you to-day.



At last they march around and leave the stage singing:

Annie went to the cabbage patch, etc.,  
ending,

Johnny saw her, ha, ha, ha (no clapping this time),

He didn't catch her, tra, la, la.

No, no, no,

Away we go.

How do you like our dancing, oh?

No, no, no,

Away we go.

How do you like our dancing, oh?

## CHAPTER VI

### FARM AND HOME DRILLS

*"Oats, Pease, Beans and Barley Grow."*—As a children's game this is one of the oldest whose origin we can trace. It is played in every civilized country in the world, and in England alone eighteen different tunes are known with pretty much the same words.

Children should be costumed as fathers, the boys with beards under their chins, or long pointed chin whiskers. They march in in one file, turning and advancing to the front along one side. As they march they sing in chorus:

Oats, pease, beans, and barley grow,  
Oats, pease, beans, and barley grow.  
Can you or I or any one know  
How oats pease, beans, and barley grow?

As the line reaches the front it crosses the front of the stage and halts, when it continues the song thus, each imitating the actions of the farmer:

Thus the farmer sows his seed (hold up the left arm as if holding a measure and swing the right as if sowing grain),

## OATS, PEASE, BEANS AND BARLEY GROW

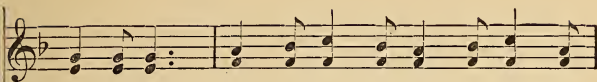
The musical score is written for two staves, Treble and Bass, in a 12/8 time signature with a key signature of one flat (B-flat). The melody is primarily in the Treble staff, while the Bass staff provides a harmonic accompaniment using chords and single notes. The lyrics are placed between the staves, aligned with the corresponding musical phrases.

Oats, pease, beans and barley grow, Oats, pease, beans and

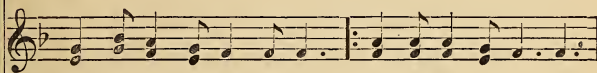
bar-ley grow, Can you or I or an - y - one know

How oats, pease, beans and bar - ley grow?

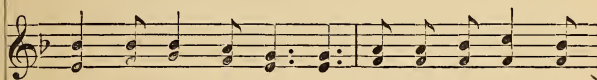
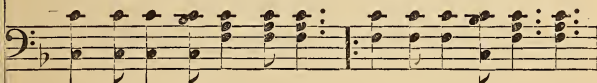
Thus the farm - er sows his seed, Thus he stands and



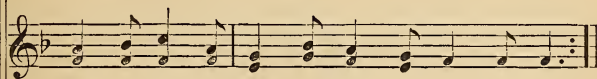
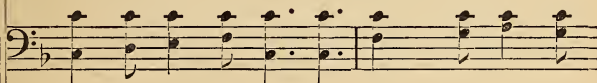
takes his ease, Stamps his foot and claps his hands, And



turns around and views his lands. Tra la la la la la,



Tra la la la la la, Tra la la la la



la la la, Tra la la la la la la la.



Thus he stands and takes his ease (fold the arms  
and look independent, throwing the weight on  
one foot),

Stamps his foot and claps his hands (perform  
actions)

And turns around and views his lands (look  
about with lordly gaze)

The marching begins again with the tune  
carried to tra, la, la. The line turns immediately and crosses the stage about half way to the back, and then the line halts and forms the arc of a circle (bow backward), with leader in the center. The song is repeated with the leader doing all the mimicry of the farmer.

At the close the tra, la, la chorus is sung as the circle closes up and dances around the leader, the leader of the line finally bringing the line off the stage.

"*The Mulberry Bush.*"—This is an old American singing game here adapted to exhibition purposes. It is best suited to girls of eight to fourteen, who should be dressed as housemaids.

An imitation of a mulberry bush is placed in the center of the stage and a single line enters, and joining hands, circles about it singing:

## THE MULBERRY BUSH

Here we go round the mul - ber-ry bush, The

mul-ber-ry bush, the mulberry bush, Here we go round the

mul-ber-ry bush, So ear - ly in the morn - ing.

At the close of the verse all face the front and the circle wheels into a line at the front of the stage, slightly more than marching distance from each other. The next verse is sung in unison to the same tune, the girls vigorously imitating the action described.

This is the way we wash our clothes,  
 We wash our clothes, we wash our clothes,  
 This is the way we wash our clothes,  
 So early Monday morning.

This is the way we iron our clothes,  
 We iron our clothes, we iron our clothes,  
 This is the way we iron our clothes,  
 So early Tuesday morning.

This is the way we scrub the floor,  
 We scrub the floor, we scrub the floor,  
 This is the way we scrub the floor,  
 So early Wednesday morning.

This is the way we mend our clothes,  
 We mend our clothes, we mend our clothes,  
 This is the way we mend our clothes,  
 So early Thursday morning.

This is the way we sweep the house,  
 We sweep the house, we sweep the house,  
 This is the way we sweep the house,  
 So early Friday morning.

This is the way we bake our bread,  
 We bake our bread, we bake our bread,  
 This is the way we bake our bread,  
 So early Saturday morning.

This is the way we go to church,  
 We go to church, we go to church,  
 This is the way we go to church,  
 So early Sunday morning.

The chorus and circling about the mulberry bush follow each verse. With the last verse the hands are folded as in prayer in front of the breast and the maidens meekly march off the stage while singing it.

*"Garden Game."*—This drill is adapted from the French, and is well suited to a company of boys, but may be performed by girls also.

The performers should be dressed as farm laborers.

March across back of stage until line may turn and all face the front abreast. As the song begins the whole line advances abreast toward the front of the stage, each performer imitating the spading of a garden at each step, first lifting the right foot and putting it down with hands forward as if holding handle of spade and forcing the blade into the ground with the foot; then the same with the left foot, etc.

With the second verse, imitate raking while backing in a line abreast to the rear of the stage.

With third verse advance again, sowing the seed; with fourth verse, back to rear, pulling the weeds; advance, planting the beans; back to rear, hoeing the corn.

With last verse form a column of files and march around the stage so as to cross the front with right hands toward the audience. Perform the act of picking fruit by putting up the hand and pulling it down, as if reaching for an apple and plucking it. If

necessary the last verse may be repeated, continuing the song till all are off the stage.

## GARDEN GAME

This is how we spade the ground, In our

gar-den, in our gar-den, This is how we spade the

ground, In our pret - ty gar - den bed.

2d.—This is how we rake the round, etc.

3d.—This is how we sow the seed, etc.

4th.—This is how we pull the weeds, etc.

5th.—This is how we plant the beans, etc.

6th.—This is how we hoe the corn, etc.

7th.—This is how we pick the fruit, etc.

## CHAPTER VII

### HOLIDAY DRILLS AND MARCHES

In any successful drill there is necessarily a certain amount of originality, and no teacher or leader worthy of the name will wish to carry out exactly any particular set of exercises. In the marching movements described in the first chapter, the manual of arms described in the second, the dumb-bell manual described in the third, and the manual of the wand described in the fourth, an ample number of single exercises may be found which may be combined as may be desired in an infinite number of ways. The size of the stage or room, the entrances, the number of marchers or drillers, etc., will all go to determine just how the exercises shall be arranged.

To make such exercises fascinating, however, a dramatic element should be introduced. Too many drill books give mere mechanical combinations, the chief interest in them being in the costumes, which are often arbitrary. In the following we shall indicate a series of dramatic procedures, each

with appropriate costumes for each holiday, not giving the exact exercises, but simply indicating in a general way what may best be selected from the various manuals given.

#### WASHINGTON'S BIRTHDAY

Appropriate exercises may be arranged in various ways, the story of the hatchet seeming to offer one of the most popular subjects for exercises. This is trite, however, and since George was a naughty boy when he cut down the cherry tree a brigade of choppers is of doubtful propriety.

A more interesting exercise may be arranged by eight representing American colonial soldiers, with their cocked hats and buff and blue uniforms; eight representing British soldiers, with uniforms largely red, with blue, and four representing Indians with tomahawks. The soldiers carry sticks for guns, with the American and British flags at the points.

We have military marching and the manual of arms (such selections as leader may choose).

First the Americans enter, each with a feather in his cap, to the tune of "Yankee Doodle," singing. Guns over shoulder. Enter on the right (of audience). When

opposite center of stage order "by the left flank," and all face front, marching to front of stage. They lift the feet rather high, carrying them slightly to left (for right) and right (for left foot). Their commander is a representation of George Washington. While the march is well trained it is free and easy. When front is reached, order "to the rear," and as they march to the rear each soldier, with gun over shoulder, looks around slyly at audience. After a few quick movements, exit.

British, commanded by Lord Cornwallis, enter from the left side and execute the same movements to tune of "Tommy Atkins," but not singing. Guns at carry. The step and entire movement is very stiff and strictly in military order. There is no levity or lightness. After exactly the same movements, exit on left.

Finally enter the four Indians with only the softest music, lights lowered, tomahawks in right hands. Indians crouch and skip in a zigzag from back to front; then backward, etc., carrying out the same general set of movements, but with the longest possible steps, bodies crouched down.

After retirement of Indians enter Americans on left, British on right, turn immedi-

ately in column to front of stage, halt and turn so as to face each other, arms at a carry. Order to both, "charge." Meet in middle of stage, flags crossing, then retire slowly by back step; three times.

After third retirement enter Indians, forming line at back of stage about four feet apart and charge down to front of stage in long step, crouching movement, and retire back.

British and American ranks separate slightly so that the files can pass each other, and once more charge, each company passing through the other and coming out on the other side to opposite sides of stage. As the ranks meet in the middle, Indians on either side rapidly zigzag down to the front before the advancing lines, two on right and two on left, and back to rear before the advancing soldiers get in their way. This movement must be very quick and Indians must deviate somewhat to right and left in order to escape soldiers.

When soldiers reach left and right sides of stage, order "to the rear," and they turn and charge back again, once more passing through each other's lines, this time with order "double quick."

Americans face rear, British front, and

march in column, Indians falling into the line as it goes around the stage three times. Finally, when Americans are at the rear, British across stage at front, order "by right or left flank" brings them once more marching to meet each other. On meeting they retire, the Indians forming line close in rear of British. British immediately charge again and Americans stand to meet the attack, which is repelled, but Americans retire a few steps and British turn and march to front of stage, two Indians on left, two on right, where they halt and go through manual of arms, Indians imitating them with tomahawks.

Once more march around the stage, and when Americans are at front and British at rear, charge again. British are driven back as in preceding, Indians on side of Americans this time. Americans then come to front and go through manual of arms, Indians with them.

March around the stage, halting British at left, Americans at right. Two leaders come forward and bow to each other as Washington receives sword of Cornwallis and returns it to him. Soldiers then advance half the distance, halt and salute. Indians stand between the two lines looking

curiously on. Lines again advance a few steps and salute. Leaders together retire to rear and lines form in V, as in Fig. 30, Indians on either side at front. March ends by all singing "America" together, lines slowly backing to rear and Americans going out on right, British on left.

#### MEMORIAL DAY

Music, "The Blue and the Gray." Eight in blue, eight in gray. Also a leader for each company. Enter on either side of stage with wands, to the end of each a small green wreath being attached, or wreaths of various flowers (red, white and blue if desired) that may be made of tissue paper.

March as in Fig. 28, going through wand manual (except exercises requiring wand to be carried over head), the effect being a sort of benediction the one to the other. Meet, cross wands and retire by back steps three times. Marching in Figs. 26 and 27. Form column of files at rear and both companies, one on right and one on left, abreast of each other (or if there is not room for this, in double ranks, or columns of four abreast), march to front, executing wand movements toward audience; retire by back step, continuing the movements; again

advance with wands held steady. At front halt and lay wands over front of stage so that wreaths will hang beyond stage in a row. Retire by back step to very slow music; at rear face left and right, and retire from stage in column of files.

#### FOURTH OF JULY

Any number of girls with blue short skirts and stockings, white waists and small red round caps and red slippers (common slippers may be covered with red paper for the occasion); or boys with long trousers of blue, with red stripes down the seams, blue jackets trimmed with red, caps of red, white and blue, and white shoes.

Girls perform the manual of the dumb-bell with a tambourine in right hand, using fist for left dumb-bell. The movements which do not require striking the tambourine may be omitted, and in their places there may be drum-stick movements of the hand on the tambourine while marching in selection of Figs. 20 to 30. Boys may perform exactly the same exercises simultaneously, with small hoops (such as those used for embroidery) covered with red, white and blue. Of course there is complete silence,

except that in marching the boys may bring their left feet down rather heavily.

The Washington's Birthday drill is also very suitable to Fourth of July.

Another appropriate exercise is the wand drill with small sleighbells attached to the ends of the wands, and painted alternately red, white and blue. Suitable for boys and girls alike. Marching movements as in Fig. 29, also Fig. 28, are appropriate for this drill, marching and drill alternating or simultaneous.

#### CHRISTMAS

Twelve girls in two divisions of six each, or twenty-four girls in three divisions of eight each, or twenty girls in three divisions of eight, eight and four, or sixteen in three divisions of six, six and four. Dressed in white with silver slippers, short skirts and silver braid hanging down from waist nearly to bottom of skirt (six to eight strips) with silver bell or silver star at the bottom of each strip; also a short strip of silver braid from each shoulder with a bell at bottom, two front, two back; girdle of silver, pointed front and back; crown of silver or gilt, with silver star in middle of forehead and sprigs of green in the hair with silver tinsel

mingled through it; three small silver stars hanging from wrist of each sleeve. They are supplied with silver wands about eighteen inches long, at the end of each a silver or gold star about four inches across, with a silver bell from each angle except that by which star is attached to wand loosely. The wand is carried in the right hand, while in the left is a small taper, which may be of different colors (such tapers as are used on Christmas trees).

The two larger sections may be of small girls, the middle section of larger girls dressed in fuller, more flowing dresses, of white open gauze-like goods over a pale pink background. These may have gilt stars instead of silver.

Enter to march music as in Fig. 23.

Fall into single line, larger girls in lead, and march as in Fig. 22.

Forming two divisions (third division halved between two others), march as in Figs. 26 and 27.

Take positions as in Fig. 29. Waltz music. Perform wand drill, turning alternately to each of six angles, first toward diagonally-opposite partner in groups of four as indicated, then toward opposite partner in adjoining groups, then whirling

half way around to diagonally-opposite partner in group at rear, then repeat with partner directly opposite. Each turns in a direction just opposite to his next neighbor in same rank, and so that two will face at each turn. One wand movement (three times) toward each partner. Turning is very slow, and wand movement is continued while turning.

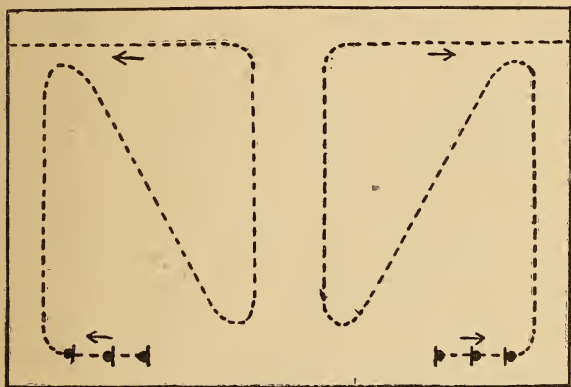
Then let diagonally-opposite partners exchange places; advance and retire; whirl about and exchange places with directly opposite partners, returning to own places, the wand drill movements being continued at the same time.

End by repeating Fig. 23, and retire from stage by Fig. 22.

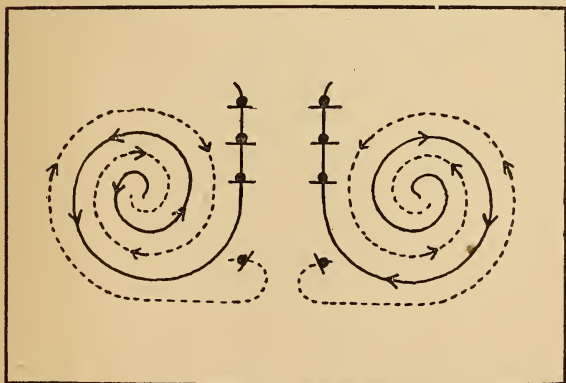
If a more solemn Christmas drill is desired, as for a church festival, it may take place as described above to singing of "Star of Bethlehem," first marching in Figs. 26 and 27, or Fig. 23, and then taking positions on the stage with open ranks as in Fig. 19, the middle divisions continuing to march, while the others perform the wand drill.

Taking up the song again, or any similar song, march and form successively Figs. 20 and 21, in each position performing portions of the wand drill.

The final marching may include also the following movements (Figs. 31 and 32).



FRONT—FIG. 32.



FRONT—FIG. 31.

## THANKSGIVING

The wand drill may be performed with wands in the form of large sized turkey drumsticks. Little boys with yellow puffs (yellow cloth stretched over wire) about their bodies represent pumpkins. Music, "Jingle Bells."

## ARBOR DAY

A combination of military arms drill and wand drill, with sticks cut in the woods, about two feet long, to the upper end of which a bunch of leaves remains attached, or is tied on with a red ribbon.

## MAY DAY

The Maypole is placed in the middle, with ribbons of different colors hanging from it. The children march in and circle around it, each taking a ribbon which is held out in the proper direction by a small stick near the base of the pole. Then they circle round the pole, first in one direction, then in the other, each time turning to the rear in circular column, singing some one of the May Day songs.

March in Fig. 25.

Dance round the pole as before.

The German "Snail Game," the French

"Shepherdess" and the "Bush Faggot" songs and games may be adapted to this occasion.

#### MISCELLANEOUS

*Rainbow Drill.*—Leader in pure white, four in red, five in yellow, six in blue, or a similar increasing division with red, orange, yellow, green and blue. Half hoops striped lengthwise with all colors of the rainbow.

Figs. 20 and 21, either single or double bow, in or out, may be formed alternately by marching backward and forward, the end performers marching faster and farther than the middle, so that the bow is first outward, then inward.

Follow by breaking into columns of twos, columns of fours, double columns of files, etc., suddenly turning to the front in the rainbow order of colors, thus producing the effect of dissolving and appearing.

*Butterfly Drill.*—Girls in appropriate costumes to imitate butterflies with wings fastened to shoulders. Velvet dresses are best, but any other material in rich dark browns, dark reds, etc., will do.

Fig. 30, with its lines opening and closing, and the two lines passing each other, is especially adapted to this exercise.

If the wings can be moved slowly by each performer by invisible threads or wires attached to them the effect will be prettier.

*Taper Drill.*—Choir boys in long surplices, each with a taper in his hand, marching in such figures single file as Figs. 26, 27 and 32, also 28, and chanting, for example, Kipling's "Recessional," will be effective.

*Cuban, Spanish and American Flag Drill.*—This may be arranged with boys as Spanish, girls as Americans and girls or boys as Cubans, and conducted like the Washington's birthday, American, British and Indian drill, the Cubans in more regular order and having their guns with flags attached, taking the place of the Indians.

*Flower Drill.*—The wand drill, with marching, is very pretty when flowers of one kind, as roses or carnations or sunflowers, or the like, are attached to the ends of the wands; or flowers may be held in the hand and used in place of wands.

*Chinese, Japanese Drill.*—Any one of the three-company drills may be arranged with Chinese or Japanese costumes (Figs. 19 and 23), the small middle section being made up of specially dressed girls, who may sing the Mikado song, "Three Little Maids from School Are We," dancing about the stage

half bent over, with very short steps, while others perform the wand drill or the manual of arms with Japanese or Chinese umbrellas.

*Dairy-maids' Drill.*—The dumb-bell manual performed with tin pans held by girls dressed in short skirts and white aprons, like dairy-maids. Marching with pans held in both hands in front, as if full of milk, and singing some dairy-maid song.

*Fan Drill.*—This is the same as the wand drill, except that between each movement the fans are thrown wide open and flirled back and forth, being quickly closed again for the next wand movement.

*Doll Drill.*—Simply marching in circle about some one sitting at a tea table as if receiving visitors. There may be two or three such social centers, and marching may be as in Fig. 23. At each reception girls circle about the receiver, kneeling, for instance, and presenting the doll, which may be touched by a wand. Singing while marching some one of the various dolly songs.

*Broom Drill.*—Manual of arms with brooms.

*Cane Drill.*—Manual of arms with canes. (See Manual of Arms.)

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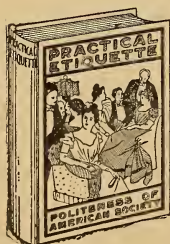
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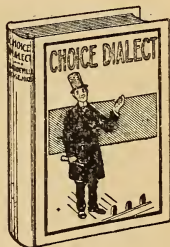
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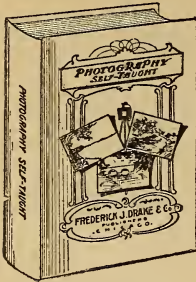
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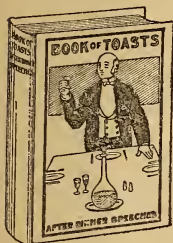
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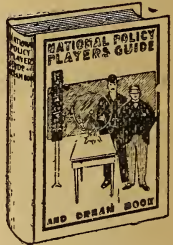
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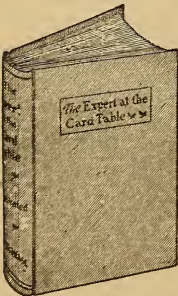
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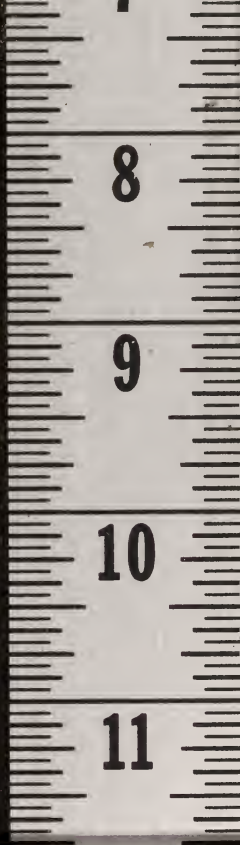
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